

Solapur University, Solapur.

B. A. Part III - Syllabus

(Theory & Practical)

Hindustani Classical Music

Vocal / Instrumental Music

Introduced from the Academic Year 2012 - 13

Semester - V

Theory – Paper IV

Total Marks 50

- A) i) Writing notation of Bada Khayal & Chhota Khyal with alap and swarvistar from paper VI (बड्या व छोट्या ख्यालाचे स्वरलेखन आलाप, स्वरविस्तारासह)  
 ii) Detailed study of Ragas (रागांचा सविस्तर अभ्यास)
- B) Importance of mass media - i) Radio, TV, Microphone,  
 ii) Computer basics and introduction to Internet
- C) History of Indian Music - From 16th Century to 18th Century (भारतीय संगीताचा इतिहास - १६ व्या शतकापासून ते १८ व्या शतकापर्यंत)
- D) Writing theka bols of any taal studied in Dugun, Tigun, Chaugun.

Theory – Paper V

Total Marks 50

- A) i) Writing notation of Bada & Chhota Khyal with Alap & Swar Vistar from Paper VII बड्या व छोट्या ख्यालाचे स्वरलेखन ( आलाप, स्वरविस्तारासह)  
 ii) Detailed study of Ragas (रागांचा सविस्तर अभ्यास)  
 (रागांचा सविस्तर अभ्यास)
- B) Folk Music - लोकसंगीत (भारुड, गवळण, पोवाडा, लावणी, गोंधळ, उओवी, अभंग)

C) The Life & work of Following Artist (कलाकारांची जीवन चरित्रे)

- 1) Pt. Bhimsen Joshi
- 2) Ustad Bismillah Khan

D) Writing theka bols of any taal studied in Dugun, Tigun, Chaugun.

Practical – Paper VI

Total Marks 50

A) Detailed Study of Vilambit & Chhota Khayal With alap, tan, boltan of the following Ragan.

1) Todi

B) One Chota Khayal in the Following Ragas ( outline )

- 1) Marva
- 2) Kedar

C) Dhrupad

D) Patriotic Song

E) Recitation of Talas by Counting matars by hand taals in Dugun , Tigun , Chaugun.

i) Chautal

Practical

Paper VII

Total Marks 50

A) Detailed study of Vilambit & Chhota Khyal with Alap, Tan, boltan in the Following Ragas.

i) Miyamalhar

B) One Chhota Khyal in the following Ragas ( Outline )

- i) Chandrakauns
- ii) Hindol

C) Tarana

D) Bhajan / Abhang

E) Recitation of Talas by Counting Matras by hand of the following talas

i) Adachautal

Practical

Paper VIII - Concert

Total Marks 50

- |  |    |
|--|----|
| 1) One Vilambit & Chhota Khyal for 10 min<br>One Light Classical Music for 5 min | 40 |
| 2) Vice - Voce   |    |
| 3) Taal Recitation with Dugun, Tigun, Chaugun.                                   |    |
| 4) PPT presentation of any one artist / instrument.                              | 10 |

Semester – VI

Theory – Paper IV

Total Marks 50

- A) i) Writing notation of Bada Khayal & Chhota Khyal with alap and swarvistar from paper VI (बड्या व छोट्या ख्यालाचे स्वरलेखन आलाप, स्वरविस्तारासह)
- ii) Detailed study of Ragas (रागांचा सविस्तर अभ्यास)
- B) History of Indian Music - From 18th Century to 21st Century (भारतीय संगीताचा इतिहास - १८ व्या शतकापासून ते २१ व्या शतकापर्यंत)
- C) Carnatic Music कर्नाटक संगीत (स्वर, थाट, ताल, गीत प्रकार)
- D) Writing theka bols of any taal studied in Dugun, Tigun, Chaugun.

## Theory – Paper V

Total Marks 50

- A) i) Writing notation of Bada Khayal & Chhota Khyal with alap and swarvistar from paper VII (बड्या व छोट्या ख्यालाचे स्वरलेखन आलाप, स्वरविस्तारासह)
- ii) Detailed study of Ragas (रागांचा सविस्तर अभ्यास)
- B) Study of Staff Notation System of Western Music.
- C) The Life & work of Following Artist (कलाकारांची जीवन चरित्रे )
- 1) Shrimati. Lata Mangeshkar
- 2) Pt. Ravishankar
- D) Writing theka bols of any taal studied in Dugun, Tigun, Chaugun.

## Practical – Paper VI

Total Marks 50

- A) Detailed Study of Vilambit & Chhota Khayal With alap, tan, boltan of the following Ragan.
- 1) Marubihag
- B) One Chota Khayal in the Following Ragas ( outline )
- 1) Bhairavi            2) Hansdhvani
- C) Dhun - Shivaranjani, Tilang.
- D) Folk song , Natya geet.
- E) Recitation of Talas by Counting matars by hand taals in Dugun , Tigun , Chaugun.
- i) Tilwada

## Practical

Paper VII

Total

Marks 50

A) Detailed study of Vilambit & Chhota Khyal with Alap, Tan, boltan in the Following Ragas.

i) Darbari

B) One Chhota Khyal in the following Ragas ( Outline )

i) Kirwani ii) Bibhas

C) Chatrang / Ragmala

D) Dadra / Dhun .

E) Recitation of Talas by Counting Matras by hand of the following talas

i) Addha.

## Practical

Paper VIII - Concert

Total Marks 50

1) One Vilambit & Chhota Khyal for 10 min

40

One Light Classical Music for 5 min

2) Vice – Voce

3) The Student is expected to tune & play the instrument for the concert -  
Paper VIII (practical)

4) Taal Recitation with Dugun, Tigun, Chaugun.

5) PPT Presentation of any one Artist / Instrument.

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## **B. A. Music**

1) Title – B.A. Music Part III (Vocal / Instrumental)

2) Duration – The course shall consist of 3 years divided into

Part I, II, III

Part - I - Total Marks - 100

Part I - Paper I- 100 Marks - Semester I - (Theory - 25 Marks, Practical - 25 marks)

Semester II - (Theory - 25 Marks, Practical - 25 marks)

Part - II - Total Marks - 200

Part II-PaperII-100 Marks - Semester III - (Theory - 25 Marks, Practical - 25 marks)

Semester IV - (Theory - 25 Marks, Practical - 25 marks)

Paper III -100 Marks - Semester III - (Theory - 25 Marks, Practical - 25 marks)

Semester IV - (Theory - 25 Marks, Practical - 25 marks)

Part - III - Total Marks - 500

Paper - IV - 100 Marks

Semester V - (Theory - 50 Marks)

Semester VI - (Theory - 50 Marks)

Paper - V - 100 Marks

Semester V - (Theory - 50 Marks)

Semester VI - (Theory - 50 Marks)

Paper - VI - 100 Marks

Semester V - (Practical - 50 Marks)

Semester VI - (Practical - 50 Marks)

Paper - VII - 100 Marks

Semester V - (Practical - 50 Marks)

Semester VI - (Practical - 50 Marks)

Paper - VIII - 100 Marks

Semester V - (Practical - 50 Marks)

Semester VI - (Practical - 50 Marks)

3) Medium of instruction – Marathi.

4) Qualification of Teachers –

A) M. A. (at least 55%) with Music of recognized uni & NET.

B) In case of Tabla player the following qualifications are prescribed.

The person must be well versed in all the 14 modes of playing on Tabla & must also have a practical experience of 10 years as an accompanist to vocal as well as instrumental.

B.A. Music special Tabla of recognized uni or Visharad (II Class) of A.B.G.M.V. Mandal Mumbai.

5) Teaching Periods – B. A. - III

10 periods theory, 10 periods practical

6) Sem V & VI - Theory paper - IV - 50 Marks & Theory Paper - V – 50 marks – Objective –10 Marks, Subjective – 40 Marks.

7) Instruments -

1) Tambora – For Ladies – a pair of Black 4

For Gents – a pair of Black 1

2) Harmonium – 1) Nar Nar for ladies 2) Kharj Nar for Gents.

3) Sarod – full size of white 1

4) Sitar – full size of Black 1

5) Tabla – 2 Dagga – 4 Tabla of Black 1, Black 2, Black 4, Black 5

### Practical Examination Procedure

1) Duration of exam of each student shall be 20 to 25 Min

2) One internal subject teacher shall be appointed by the University.

3) One Internal Examiner shall be appointed by the University.

4) Practical Exam. Of Sem. V & Vi of 50 marks of Paper VI, VII, VIII shall be conducted at the end of each Semester.

## संदर्भ ग्रंथ सूची

### बी. ए. म्युझिक Part-III (Vocal/Instrumental)

#### B.A. Part-III

- १) क्रमिक पुस्तक मालिका भाग १ ते ४ पं. वि. ना. भातखंडे
- २) राग बोध भाग १ ते ६ पं. बी. आर. देवधर
- ३) संगीत विशारद आचार्य वसंत - हाथरस
- ४) राग परिचय भाग १ ते ४ हरिश्चंद्र श्रीवास्तव
- ५) मधुर स्वरलिपी संग्रह हरिश्चंद्र श्रीवास्तव
- ६) संगीत कला विहार अखिल भारतीय गांधर्व महाविद्यालय मंडळ मुंबई
- ७) भारतीय वाद्यांचा विकास - डॉ. ग. ह. तारळेकर
- ८) तबला गाईड - सुरेश सामंत
- ९) संगीतशास्त्र विजयिनी - डॉ. नारायण मंगरुळकर
- १०) संगीतशास्त्र - वसंतराव राजोपाध्ये
- ११) रागदारी संगीतातील सौंदर्य स्थळे - रोचना भडकमकर
- १२) रागविश्लेषण - डॉ. उमा गर्ग
- १३) अभिनव गीतमंजरी भाग १ ते ४ - श्रीकृष्ण रातंजनकर
- १४) संगीताने गाजलेली रंगभूमी - बाबुराव जोशी
- १५) ख्याल गायनशैली विकसीत आयाम - सत्यवती शर्मा
- १६) संगीतयात्रा हिंदुस्तानी संगीतातील रागांचा आस्वादक परिचय - रोचना भडकमकर
- १७) भारतीय संगीतपद्धती भाग १ ते ४ - पं. वि. ना. भातखंडे
- १८) भारतीय संगीत का इतिहास - भगवत शरण शर्मा
- १९) तान संग्रह भाग १ ते ४ - श्रीकृष्ण रातंजनकर
- २०) तबला - अरविंद मुळगांवकर